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THE DECORATOR AND FURNISHER.

presents were a light rocking chair and an oaken side-board, with a set of moss rose china, which gave me exquisite pleasure and a complete surprise.

And in purchasing table linen, I selected buff and blue cloths with napkins to match.

With reluctance I was forced to leave the other bedroom furnished a la hotel, a bed, washstand and chair, for lack of time and money. That it should be a pink room I had already determined.

Fifty dollars doesn't go very far when one wants and needs so much, but it bought for me a good stock of bed and table linen, and a ten dollar supply of fancy wood, besides paying for cretonne and chintz with the oilcloth.

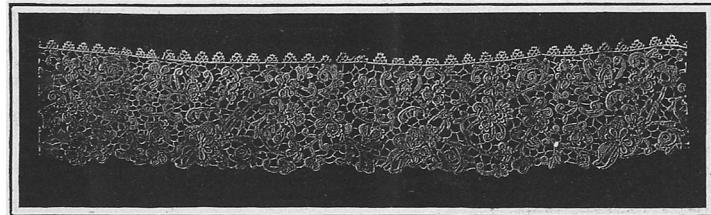
But then everyone hasn't a young brother that understands converting old boards, as well as new, into articles of beauty and use.

Watteau papers on walls. Can you suggest something better? Shall appreciate any suggestions you may give me.

ED. McCORMICK.

Answer. For the hall panelled in antique oak, we would recommend a Bartholomae & Co.'s leather paper, in deep leather green tone for the walls, and the ceiling panels of a deep ecru. The frieze might be in the leather paper of an Indian red tone, and the cornice in deep Sienna. The carpet might be an Oriental rug in which deep Sienna tones prevailed. The draperies for the windows and doors should be in tones of Indian red, while the upholstery might be Indian red brocade or leather.

If there is a vestibule or outer hall, we would advise Bartholomae & Co.'s Empire onyx paper in a warm yellow tone, as the keynote of the decoration.



IRISH LACE AT THE COLUMBIAN EXPOSITION.

ANSWERS TO CORRESPONDENTS.

WEST RUTLAND, VT., August 28th.

THE EDITOR,

THE DECORATOR AND FURNISHER:

Being a subscriber for the DECORATOR AND FURNISHER, and highly appreciating your ideas and suggestions, I would be very glad of your assistance in planning the furnishings for a house.

The house fronts west, and has a large reception hall with broad colonial staircase, with French windows on landing, having four bevelled plate glasses below and leaded glass above. The hall is panelled in antique oak, has parquet flooring, and ceiling panelled in oak with plaster staves to be filled.

The library is on the north side, in light oak, with large leaded glass window facing west, in front of which will be window seat with bookcases; parquet flooring. On south side of hall are drawing-room in ivory enamel, sitting-room in red curly birch, and dining-room panelled in medium antique oak. These rooms open together with double doors, and all the rooms, except dining-room, open into hall with double sliding doors.

The library, hall and drawing-room have fireplaces. The sitting-room has large bay window across the south end, with large window in centre of art glass in old rose and ivory tones. The drawing-room two curved glass windows in large round tower, which goes up the three stories. The dining-room has two large mullioned windows on south side, and one on the east; parquet flooring.

What colors would you use for papers and furnishings, and in carpets for sitting-room and drawing-room? Would you advise using Moorish fret work between drawing-room and sitting-room, with portieres, as the opening is cut high, and there is no door?

On second floor the chamber with round tower is finished in bird's eye maple, the mantel over fireplace having an oval glass. What colors would be best for papers and furnishings?

On the southwest corner an octagonal tower starts on the second floor, having three gothic windows with upper sash cut in small panes in colonial style. The woodwork is in cream or old ivory enamel, and there is a window seat around below the window. How would you treat the draping of these windows? Have thought of using an old high post bedstead, draped in chintz dimity or muslin, with window drapes and chair to match, and

For the library on the north side, in light oak, we would recommend Bartholomae & Co.'s leather paper in a golden russet olive tint, whose warm, cheering effect will be eminently suitable for such an apartment having a northern exposure. The frieze might be of a lighter tint than the wall, and the ceiling might be a lighter russet olive tint. The carpet in such a case should be a rug of deep golden russet olive as the prevailing tint. The chairs and divan should be upholstered in warm russet leather, while the window draperies and portieres should be in old blue.

We mention the wall-papers of Bartholomae & Co. in particular, inasmuch as W. G. Hitchcock & Co., of 455 Broome street, New York, manufacture draperies and Whittalls, of Worcester, Mass., carpets to harmonize with the wall-papers of the above firm. By means of this unique combination of man-

a Hitchcock brocade of the same coloring as the upholstery, with the ornament to match wall-paper.

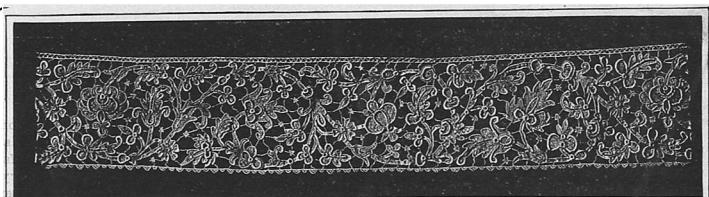
For the sitting-room in curly birch, we would suggest an applique design of World's Fair motives, in tones of old rose, pale green and cream, manufactured by Bartholomae & Co. The frieze will be in old rose, and the ceiling in pale cream. The carpet may be Whittall Brussels in cream, old rose and Empire green, and the fabric for the upholstery might be Hitchcock's brocade of the same coloring and design as the wall-paper, while the drapery in the same design might be in tones of pale green and cream.

For the dining-room, panelled in antique oak, we would suggest a tapestry paper made by Bartholomae & Co., in a very old red tone, with the frieze in tones of old red tapestry. In the ceiling an old warm olive tone should prevail, and in this instance we would suggest for the carpet a polychromatic Oriental rug. For the upholstery, fabric in which old greens and old red predominate, while the draperies may be in a muddy old gold.

Seeing that the sitting-room and the dining-room connect with each other by means of double doors, it would not be out of taste to decorate the sitting-room similar to the dining-room, both as regards fabrics and colors, allowing the woodwork to be the only contrasting note in the decoration. In this way when both rooms are thrown into one, the simultaneous character of the decorations will create a feeling of there being one large chamber, without the usual discordance of having two different schemes of decoration in juxtaposition. On the other hand the fact of the drawing room being in ivory enamel is a reason why a very delicate scheme of decoration should be adopted.

We think a Moorish fret-work between two adjoining rooms is an excellent idea, when used right above the drapery. We do not, however, advocate the use of the machine turned fret-work that is so much in vogue, or again, that species of dove-tailed fret-work, which is manufactured by machinery and adjusted by hand. But we prefer in all cases panels of carved wood, with openings cut right through the wood between the various parts of the design. Many beautiful panels of this kind are made by the Japanese, and it is possible to obtain fret-work panels in modern Renaissance designs made in the same way.

For the chamber in the second floor, finished in bird's-eye maple, we would suggest wall-paper in



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manufacture, it is quite possible to decorate a room with designs that appear to have been expressly made for the interior, and if the various stuffs are selected in the colors suggested, wonderfully beautiful effects will be obtained.

For the drawing-room in ivory enamel, we would suggest a beautiful wall-paper novelly which Bartholomae & Co. have just brought out in the French Renaissance style, and the design, either in light cream or salmon, would be very suitable for this apartment. The frieze may be in salmon pink, and the ceiling in cream white and gold. A cream and ecru carpet by Whittalls to harmonize with the wall-paper mentioned, introducing soft pinks and blues to harmonize with the walls both in design and color, would be eminently appropriate. The upholstery might be in a brocade in tones of salmon, pink and chamois and gold, and the drapery

antique ivory with frieze of the same character. The ceiling might be in light ivory, and the carpet might be in all or any of the soft light shades. All soft colors will look well in the upholstery, and the draperies might be of a silver grey. The three Gothic windows in the octagonal tower of the second floor should be draped with a drapery in which salmon pink and ivory predominate. Chintz or printed silks will look very well, the upholstery of the apartment being of the same character. Wall-paper of a Watteau or Rococo design of the same coloring as the window draperies would answer very well. The use of old high post bedsteads is going out of style, and brass bedsteads with draped canopies have taken their place. Frequently the use of a panel in painted tapestry at the head or foot of the bed further softens the metal, besides adding to the decorative effect.